



UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY.

AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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WE have heard of late, frequent manifestations of high gratification at the advancement of art in this country. It has been affirmed that a new era has commenced in the love of music, as well as in the knowledge and perception of the classical and beautiful. The foundation of choral societies, and the improvement in the selection and performance at our public concerts, have been referred to with infinite complacency by many writers, whose rejoicings have been unbounded, when a native professor has given birth to some new and successful work, at one of our theatres. Indeed, it has been gravely asserted, that charlatanism was almost extinct, and another season would alone suffice to bring about that "consummation devoutly to be wished," the utter annihilation of the vitiated taste, which has too long prevailed. We wish we could participate in this sanguine anticipation, and we should still further rejoice could we conscientiously declare our belief in the amount of positive good thus alleged to have been achieved. It would be to us a subject of unmixed congratulation, if our reason could be as easily convinced, as our sympathies are enlisted, but we cannot be insensible to the sober truth; and however we may regard as healthy the aspect of "things musical," in the metropolis, when we watch the signs of the times throughout this great empire, so far from seeing matters for deep felicitation, are forcibly struck by the maudlin state of musical sentiment, and the total want of generous enthusiasm in the cultivation of the "concord of sweet sounds." It is not our intention to enter at the present moment, into the consideration of the questions which press upon the notice of our town amateurs, and we shall not now disturb them in their dreamy hopes of the future, as well as their victorious shouts for the past. There is one overwhelming testimony of the actual condition of music in this country, which to our minds is conclusive, to establish the paucity of interest that exists. We allude to the

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disgraceful fact that this year presents the spectacle of only *one* Musical Festival in the Provinces. It is with shame and indignation that we point out this annoying circumstance. In a rich and powerful kingdom, we can only afford to have one meeting, for a congregation of all that is great and accomplished amongst our vocalists and instrumentalists. The Gloucester Festival, now in progress of celebration, stands alone; and it is degrading to be compelled to state that, it is not the love of art which has given us even this meeting, but that we are solely indebted for the *réunion*, to the charitable and benevolent dispositions of our forefathers. Charity was the origin of the triennial meetings of the three choirs of Hereford, Worcester, and Gloucester; and if the righteous cause had not prompted our brethren in times of yore, this year we should have been without a Musical Festival. Let us not prate about our pretensions to be considered a musical people, after the humiliating announcement that it was found impossible to get up another meeting in the whole of England, Wales, Scotland, and Ireland.

The year before last there were four festivals, those of Norwich, Manchester, Worcester, and Liverpool; the number last year was diminished to two—Birmingham and Hereford; and this year we are presented with one, the Gloucester; so that but for the existence of the three choirs, associated for the relief of the widows and orphans in the dioceses, the profession might have had to endure a long interregnum before the town season opens. In this age of modern innovation and fanciful improvement, it will not escape notice, that it is to the Church we owe a debt of gratitude for keeping up the spirit of these musical festivals. Upwards of a century has elapsed, and still the three choirs are found to assemble, whether "in weal or in woe." For many years heavy losses have been experienced by the festivals, but the gentry of the respective counties have been undismayed, and have not hesitated to come forward with alacrity to fulfil the objects of the original founders of the charity.

We are free to confess, that with our amazement at the unaccountable apathy which has been exhibited by the country amateurs, is blended a strong feeling of regret that musicians are not joined in some association for the protection of its interests. Almost all trades and professions, in these days, are united for some especial purpose of mutual support and assistance. The time has now arrived when some initiative should be taken by our artists to secure for themselves legitimate patronage in the Provinces. The close of the town season leaves three autumnal months for large assemblages of talent in the country towns. Festivals which are given periodically, are but few in number; and in every direction there is ample opportunity afforded for at least half a dozen yearly meetings on a grand scale. The disposition exists to support them liberally, but there lacks organization, and an ignorance of the appliances which may be used for the purpose. We are of opinion that it is for the musical professors themselves to afford the necessary information to the provincial amateurs, to carry into effect what must be to the latter such a desideratum. The formation of a Protective Society is one of paramount importance, to the consideration of which we shall return on a future occasion; but it is quite obvious that the celebration of one festival only in this country, can but create deep mortification in the minds of all those persons who are anxiously looking forward to the advancement of art in this country—mus-

excite severe disappointment amongst the members of the profession, and must inspire our Continental amateurs with a miserable notion of our capacity to enjoy the intellectual treat arising from the combined exertions of large masses, for it is only at Grand Festivals the sublimest emanations of the greatest masterminds can be thoroughly developed and appreciated.

AMATEUR VIOLINISTS.

THE violin, as the most difficult of all instruments, demands more than any other the prolonged assistance of the Master. There is no such being to be met with as a self-taught violinist. Scrapers and rasps there may be, of various degrees of roughness and wretchedness, who have found out the art of tormenting by themselves; but that is quite another matter. Paganini himself, the most wild and singular of players, did not acquire his excellence independently of magisterial rule. He was amply tutored during the early years of his study; and, when he had become a great master, he still proceeded by calculations founded on what he had already been taught, though transcending it in reach and refinement. Let not the aspiring student, therefore, seek to fly before he can run, and reject the preceptor while his state is essentially that of pupilage. The simplicity of Corelli is always admirable for the earlier purposes; and then, for the niceties of the bow, there are various special guides of good value—as the studies of Fiorillo, and, still better, that justly-cited boast of the French *Conservatoire*, the combined system of Rode, Kreutzer, and Baillot.

By good discipline under the direction of a well educated musician, whose practical knowledge, added to his acquaintance with the compositions of all the great masters, gives him a moral influence and authority over an organized body of amateurs, it is surprising what excellence of effect in musical execution may be produced. It is often the bane of amateur societies to be subject to the control and dictum of an officious member, whose musical qualifications in nowise render him a proper person for the assumed dictatorial capacity: or, it frequently happens that accident brings into the employ of a society of amateurs one of those mere practical and executive professional fiddlers, whose ignorance and whose notions of art are only on a level with the vulgarity of their manners. In either case, little benefit, and much less pleasure, is derived from submitting to such directorship. The amateur and the fiddler will each exercise his own weak judgment in the general appeal for the “time” of the music—each (the composer being *least* thought of) preferring the time of an allegro in the ratio of its adaptation to his own powers of execution. Of the two, the professor is the more mischievous, as regards the production of bad consequences; vain of his advantage over the amateur, he never neglects to shew it by the rapidity with which he will time the quick movements; thereby creating a bad habit in the amateur, who, to keep up with the first-fiddle, is obliged to scramble through his part in a most unsatisfactory manner. On the other hand, a musician with a cultivated mind, whose enthusiasm for art renders “self” a secondary consideration, and whose perseverance has enabled him to conquer the difficulties of his calling, is sure to effect very great good amongst gentlemen amateurs. His remarks on the merits of composers and players are listened to with attention; his authority respected; and the encouragement which he patiently bestows on the repeated efforts of the young player, is sure to obtain the utmost confidence of the party.

In the practice of instrumental music the chief obstacles (besides the difficulty of playing passages in tune) are those which attach to *reading*, and to *feeling* the rhythm of the *phrase*, as well as to the executing of passages without hurrying. Children, adults, and bands, are in one common predicament, so far as regards the partaking more or less of the error of producing an acceleration of time in a quick and loud passage, and its opposite, delay, in a slow and piano movement. By the advantage of the skilful tact of a clever maestro, the excess of this error is either altogether corrected, or the tendency is so well kept in check as never to become offensive. In order to conquer the naturally strong influence of rhythmical im-

pulse in playing, the amateur should seek every occasion to play with others in concert. The excitement in first playing with other instruments is similar in its origin to that of which we have every-day proof in the case of young ladies, who have devoted years of practice to playing the pianoforte, and are yet unable to accompany a song, or solo, in time and with proper feeling—the too common consequence, by-the-bye, of an English musical education. In Germany and France, every lady takes alternate lessons, of her pianoforte master, and of an experienced and well educated musician, employed in the best orchestras; and thus she imperceptibly loses those impediments which are the consequences of nervous timidity.

One of the chief advantages of the professor is his capacity of reading onwards; whilst occupied in executing one bar, his eyes and attention are partly bestowed on the three or four subsequent ones, nay, on the next line, and even the next page. All this is best acquired by perusing music without an instrument. By practice, the eye and mind seize at once the construction of a simple phrase, and, whilst the operation of playing it is going on, you have time to prepare for the fingering and execution of the following passage, without at once bursting on it, and becoming confused. In overtures and sinfonias the *time* of the several movements is seldom subject to alteration, and, beyond the mere reading of the passages, the amateur has only to attend to the various signs used for the modification of sound.

The highest test of the discipline of a band is in playing "piano," and in attacking points of imitation and fugue with vigour. Whatever constitutes the test of the excellence of a band in execution and effect, applies also to the individual performers.—The coarse vulgar pantomime fiddler would make sad havoc in accompanying a trio of Beethoven's, where the most delicately subdued tone, and the most vigorous expression, are alternately required.

Dramatic music is the most difficult to give effect to: whether it be orchestral, for the action of a ballet, or as an accompaniment to the voice; the license shown in the numerous changes of a movement, and of time, rendering this species of music by far the most embarrassing to both professor and amateur. The attention of the performer must here be divided between his instrument and the singer, or the director; in other music his whole soul is wrapt up in his own performance. Hence it follows, that on his first attempt to play opera music, he is embarrassed at every page! This difficulty is conquered, like every other, by habitual practice.

In the more advanced stage of his progress, there is nothing so beneficial to the amateur as to listen, "*arrectis auribus*," to the performance of genuine classical quartets by accomplished masters of the bow. This will do him far more good than all the *Capriccios* and *Fantasias* with which the most brilliant of the solo-players, or single-handed exhibitors at concerts, can dazzle his discernment. It will exalt his standard of taste, and enlarge his sense of the beautiful. It will fully direct his perception to the legitimate powers of the violin and its cognate instruments. The opportunity of such mode of improvement has hitherto been, however, in our English metropolis, as rare as it might be advantageous. But there is fair promise, now, that this deficiency will cease. The recent experiments of the London *Concerti da Camera* and Quartet Concerts have happily occurred, to test the feeling of our musical circles, and to open a new path, if it may be, to the future career of the art in this country. In the mean time, the important source of improvement thus offered to the non-professional student, should be earnestly applied to. "Every amateur quartet-player," observes an intelligent critic, "ought to attend these concerts; because he will obtain from them notions of finish and refinement which he can have no means of gaining elsewhere. Any amateur performer, who does not eagerly embrace such an opportunity of instruction and pleasure, may think himself a lover of music, but he may rely on it he loves nothing but the scraping of his own fiddle." With the stimulus and the enlightenment that may be derived from such a school of observation as this, and others, to the establishment of which it may possibly lead, is it a thing to be altogether despaired of, that we may hereafter be enabled to enjoy the rational luxury, here as in Germany, of a quartet performed within the evening family circle, and competently performed, by its own members? Already, indeed, in some of our provincial towns, there have been examples of a disposition this way. It is to be hoped that our London amateurs will no longer be slow to adopt so laudable a practice, nor be deterred from the pleasant advantages of family fiddling, by any poor jokes

about "the brothers *Bohrer*," or the like. That there is good capacity in them, which occasion may bring out, was surely made evident at the Musical Festival held at Exeter Hall, towards the end of 1834, as well as at that more recently celebrated there. More single practice, and more working by fours, together with such exercise of observation as has been here alluded to, would develop their capabilities into real means of conferring pleasure upon society. *Dubourg*.

BELLS AND BELL-RINGING.

(Continued from p. 229, vol. ix.)

Those evening bells—those evening bells—
How many a tale their music tells
Of youth and home—and that sweet time,
When last I heard their soothing chime!

THE following legend is related of Limerick Cathedral bells, which were originally brought from Italy.

"These remarkably fine bells, which had been manufactured by a young Italian (whose name tradition has not preserved) and finished after the toil of many years, were purchased subsequently by the prior of a neighbouring convent: with the profits of this sale the young Italian procured a small villa, where he had the pleasure of hearing the tolling of his bells from the convent cliff. This however was not to continue. In some of those broils, which are the undying worm in the peace of a fallen land, the good Italian was a sufferer amongst many. He lost his all; and found himself preserved alone amid the wreck of fortune, friends, family, and home. The convent in which the bells, the *chef-d'œuvre* of his skill, were hung, was razed to the earth, and these at last carried away to a foreign land. Haunted by his memories, and deserted by his hopes, he became a wanderer over Europe. In the desolation of his spirit, he formed the resolution of seeking the place to which those treasures of his memory had been finally borne. He sailed for Ireland. The vessel anchored in the pool near Limerick, and he hired a boat for the purpose of landing. In the midst of the city, he beheld the turret of St. Mary's, and looked fondly towards it. It was an evening so calm and beautiful as to remind him of his own native haven in the sweetest time of the year—the death of the spring. On a sudden amid the general stillness the bells tolled from the cathedral; the rowers rested on their oars, and the vessel went forward with the impulse it had received. The old Italian looked towards the city, crossed his arms on his breast, and lay back in his seat; home, happiness, early recollections, friends, family—all were in the sound, and went with it to his heart. When the rowers looked round, they beheld him with his face still turned towards the cathedral, but his eyes were closed, and when they landed—they found him dead!"

The troubles in Spain have caused a similar fate in the dispersion of the bells belonging to the different convents. A late "Philadelphia Gazette" states "that there are now in New York about sixty old Spanish bells which were sent to Marseilles and sold as old copper, by order of the Spanish government. They were part of a much larger lot." An American gentleman at Marseilles purchased these which were perfect, and shipped them to New York, for the purpose of preserving them on account of their superior tone and finish. Orders were given that they should be entered at the customhouse as old copper: this was refused, and they were placed at the customhouse stores subject to a duty of 25 per cent. on the cost. The consignees having received orders to sell them at cost, they were disposed of at a public sale. Several have gone to Protestant meeting-houses, one or two have been reverentially bought up by Catholic congregations; but others again, are hereafter to serve the purpose of fire companies and ward-meetings, and one has gone to a *factory* on Rhode Island. The largest bell weighing 7,000 pounds, is already doing duty on the top of the New York City Hall. The factory bell appears, from a rude inscription still legible to be something more than a thousand years old, having been presented to a convent in the year 828. The most experienced bell-founders have examined them, and say that they are such as cannot be made in America, or probably any where at this time. It is well known that the ancient Spanish bells, and indeed all the old bells cast in Catholic countries, were considered as sacred; the more precious their metal, the greater

their sanctity; and nearly all of them are thought to have more or less silver in their composition. We may, by the way, remark that the art of compounding silver with the other metals entering into the composition of bells, has been entirely lost. The tones are said to be inimitably beautiful; and it is stated, that one of these bells weighing 100 pounds has as much power and strength of tone, as an ordinary bell weighing 300 pounds. They are in perfect preservation, and weigh, excepting the one beforementioned, from 100 to 1700 pounds each. They are very highly ornamented with figures of the cross, royal arms of Spain, and various devices in alto relievo.

The explanation* of this curious commercial movement, is in the difficulties to which the existing government of Spain has been reduced in the war with Don Carlos, these bells having been the property of the convents, and transferred from them for the relief of the Queen's cause.

According to Father le Comte, there were seven large bells at Pekin, in China, cast in the reign of Youlo, each weighing 120,000 pounds; but that their sounds were very indifferent, being struck with wooden clappers. At Nankin, formerly hung four bells of such enormous size, that although not swung, but only struck with a wooden mallet, they brought down the tower, and have long lain neglected among its ruins. One of these bells is about twelve feet high, seven and a half in diameter, and twenty-three in circumference; it has a swelling in the middle, but does not expand much towards the rim, where it is seven inches thick. From the dimensions of this bell, its weight has been computed at 50,000 pounds.

The large bell at Moscow, cast at the expense of the Empress Anne (already mentioned†) called the king of bells, is said to be likewise on the ground; the local tradition being that the beam upon which it was suspended in the tower was accidentally burnt in 1737. This statement, however, is denied by Dr. Clarke and other travellers. By its fall, the bell suffered a fracture towards the bottom, sufficiently large to admit two persons abreast without stooping.

Bishop Courtney, who is said to have finished the north tower of the cathedral church of St. Peter's, Exeter, at his own expense, when the tower was completed, furnished its steeple with a large bell, called after the name of its donor, "*the Peter-bell*." Prince says it weighs 125,000 pounds. It is of so mighty a size that it had a double wheel, and two ropes fastened to them, for the easier and better ringing it; but even then, as the help of many men was required, it was only rung on particular occasions. In the south tower there is a very tuneable set of ten or eleven bells, reckoned the largest ring in England, though not the largest bells. Many of them bear the names of their donors, as the *Grandison* (about 6000 pounds in weight) the *Stafford*, &c. This *Peter-bell*, and three of the others in the south tower, viz., *Grandison*, *Stafford*, and *Cobthorn*, being all cracked, were taken down and recast in 1675.‡

Hand-bells, which were probably first used in the religious processions, were afterwards used by the secular musicians, and practised for the sake of pastime. In Strutt's "*Sports and Pastimes*" there is depicted, the figure of a jocolator dancing before a goat, with two large hand-bells; but in general they were regularly diminished, from the largest to the least; and ten or twelve of them rung in rounds or changes, by a company of ringers, sometimes one to each bell, but more usually every ringer had two. We have seen a man in London, who we believe is now living, ring twelve bells at one time; two of them were placed upon his head, he held two in each hand, one was affixed to each of his knees, and two upon each foot; all of which he managed with great adroitness, and performed a variety of tunes. The small bells were not always held in the hand; they were sometimes suspended on a stand, and struck with hammers,§ by which means one person could more readily play upon them. An example of this kind may be seen in a manuscript of the fourteenth century, in the King's Library, British Museum. (No. 20, B. xi.) The figure there designed is a representation of King David, and is affixed to one of his psalms. Dobson, in his *History of the Troubadours*, says, that "to sound the bells was considered as a necessary accomplishment in the education of a Jongliur." Martin observes, in his *Colonies*, vol. 3, that "the sleighs or carriages have small bells hung on the harness, the sound of which is cheering to the animal as well as to the master." In a heavy frosty night, sound

* Athenæum.

‡ Isakke's History of Exeter.

† See Musical World, vol. vii p. 133.

§ See Musical World, vol. vii. p. 212.

is rapidly and extensively conveyed to an anxious and listening ear, and the tinkle of the distant *sleigh-bell* may well be thought musical.

In Fuller's history of Waltham Abbey, there is a curious entry from the churchwarden's accounts, dated 1542, 34 Henry VIII., relative to a payment to the ringers on the occasion of that monarch's visiting Waltham—"Item, paid for ringing at the prince his coming, a penny!" This welcoming the arrival of kings or ambassadors with a cheerful *peal*, is a very ancient custom, and seems to have been derived originally from the French.

The Mohammedans believe that musical bells hang on the trees of Paradise, and are put in motion by a wind from the throne of God.

The following curious and interesting account of "Bow bells," Cheapside, is extracted from an old number of the "Gentleman's Magazine:"—

"In very early times a worthy citizen, John Downe, left to the parish of St. Mary-le-Bow two tenements, in Hosier Lane (now Bow Lane), for the maintenance of the great bell; these tenements are still saved to the parish. And in 1469, by an order of Common Council, the bells were to be rung regularly at nine p. m., and lights were to be exhibited in the steeple, during the night, to direct the traveller towards the metropolis.

"The bells, steeple, and church, all shared the common fate in the fire of London, in 1666; but on the steeple being finished by Sir Christopher Wren, in 1679, part of four hundred pounds, paid by the city to the united parishes for the site of Allhallow's church and churchyard, on which to build Honey Lane market, was appropriated to a set of bells; Dame Dyonis Wilkinson having given two thousand pounds towards erecting and beautifying the steeple. The belfry was prepared for twelve, but only eight were placed; these from their continued use got sadly out of order, and after various repairs, it was reported in 1739, the great bell was cracked; however, the peal was made good at an expense of 290*l*, but in 1758 a petition was presented to the vestry from several most respectable citizens, setting forth that on all public occasions the bells of Bow are particularly employed, that the tenor bell is the completest in Europe, but the other seven are very much inferior, and by no means suitable to the said tenor. Your petitioners therefore request that they may be allowed at their own expense, to recast the seven smaller bells, and to add two trebles. This the parish permitted, after an examination of the steeple by Dance and Chambers, the two ablest architects of the day, who report "that such additional weight, nor any weight that can be put up on the steeple, will have any greater effect than the number of bells now placed there." The present bells being thus raised by subscription, were first rung on the 4th June, 1762, the anniversary of our late revered monarch's birth.

"They have been put in order twice since that period; but do not seem to have lost any of their tone.

"The steeple has lately been repaired at a most heavy expense, under the direction of Mr. George Gwilt. The belfry has been surrounded by strong iron braces, both internally, and also in the masonry itself; the asher or external face being cut through to admit the same space being left, to admit of the expansion of the metal; the weight of these braces is about six tons.

"It has been said that the steeple, as renovated, is considerably lower than before the repairs; the fact, however is, that from some slight difference in the new work, it is four inches higher, the whole height from the bottom of the old church being 239 feet six inches. The weight of the bells is as follows:—

	cwt.	qrs.	lbs.		cwt.	qrs.	lbs.
1st	8	3	7	6th	17	0	11
2d	9	2	0	7th	20	2	26
3d	10	1	4	8th	24	2	5
4th	12	0	7	9th	34	2	6
5th	12	0	24	10th	58	0	22

"Much fear had been expressed, that the use of the bells would endanger the steeple; but at a vestry held, a large majority agreed to ring them for a trial, and upon a subsequent examination of the steeple, it did not appear that there was any cause of alarm."

It appears from the statement of a correspondent, in an early number of "The

Mirror," that the inhabitants of St. Mary-le-Bow were imposed upon (since the erection of the new spire) with *set changes*, instead of *scientific ringing*. The Vestry, or Committee of the parish, having been told, that the latter mode of ringing would have such an effect on the spire as to endanger its falling. He states that the method performed by the Bow-ringers is this:—"Suppose the bells to be in their natural position, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0; the person who intends to call the changes generally begins with the hindmost bells, and therefore calls aloud 'eighth and ninth,' which means, that the eighth bell is to take the place of the ninth, and, *vice versa*, the bells will then strike 1, 2, 3, 4, 5, 6, 7, 9, 8, 0. Having rung this change about twenty times, the sixth and seventh will be called, when the bells will run—1, 2, 3, 4, 5, 7, 6, 9, 8, 0; and after ringing about thirty of these changes, and repeating each twenty times, which will take half-an-hour, the peal is concluded; whereas, in the same space of time, ten persons who understand the scientific method could perform 700 changes, and not one of them alike, and instead of changing only two bells at a time, as is above shewn, would reverse the whole each time they had struck once round."

The following curious directions on bell-ringing are given in the work entitled "*Campanalogia Improved; or, the Art of Ringing Made Easy.*" 1733.

"The first step he makes in the art is to learn perfectly to set a bell, both back-stroke and before, and to have it so much at his command, as that he may be able to cut it down, at either hand (being the *Sally* or *back-stroke*), and set it again the next pull, without which he cannot attain to any proficiency in this art; and to make this the more easy to him, he must observe to keep the rope tight or stiff, and stand upright to the bell: he may then try to ring on round one six bells, and afterwards on eight or ten. Wherein (as in all ringing) the principal thing to be observed is a true and exact time according to the number and size of the bells, it is absolutely required that the most able practitioner ought to ring and have the *treble* bell as a guide to the rest. The next thin to learn is to *raise* and *cease* a bell in pull, which is not one of the easiest parts of this art: for the attaining of which he must be very attentive how the bell he rings (with the rest) strikes, raising or ceasing it, as the bell he follows does (provided that is rung true). He must likewise be careful when they lie under *SALLY* (for it is so termed), to keep his bell at so constant a pull, as not to pull harder at one time than another, unless he find the bell *dive* upon him; but a bell kept in good order and well hung is very seldom guilty of that fault, especially if rung with a stiff rope and not checked; it is proper that bells be raised as fast as may be, and not to strike till the second sway. For the more easy effecting this, it is needful to have two, three, or more (according as the size of bells require) to help up with each of the great bells, until they are about three parts up, where for awhile it is usual to have them lie still for some time; and then (the person ringing the treble giving notice to the rest) by stamping with his foot, to ascend to a set pull, which they must before any changes can be rung on them. In the changes, every bell removes from its proper place according as the change made so backward and forward (or as it is termed *up or down*) till the peal intended to be rung is ended."

The following is a copy of the 29th codicil to the eccentric will of Lieut.-Col. Thomas Nash, dated 1803:—

"I give and bequeath unto the mayor, senior alderman, and town-clerk, of Bath, £50 per year, long annuities, for the benefit and enjoyment of the set of ringers of the Abbey Church, on condition of their ringing on the whole peal of bells, with *clappers muffled*, various solemn and doleful changes, allowing proper intervals, from eight o'clock in the morning till eight o'clock at night, on the anniversary of my *wedding-day*, and also that they ring *bob major*, and merry mirthful peals in commemoration of my happy release from domestic tyranny and wretchedness. I further will and direct, that the aforesaid ringers do enter upon their office the very next day following after my interment, and to receive £25, one half year's dividend for so doing."

It would take 16,575 years to ring the changes upon fourteen bells, at the rate of two strokes to a second, and the changes upon twenty-four bells could not be gone through at the same rate in less than 117,000 billions of years. Great, then, are the mysteries of bell-ringing; and this may be said in its praise, that of all the devices which men have sought out for obtaining a distinction by making a *noise* in the world, it is the most harmless.

GLOUCESTER MUSICAL FESTIVAL.

(From our own Correspondent.)

GLOUCESTER, SEPT. 11.

The grand meeting of the united choirs of Gloucester, Worcester, and Hereford, commences this morning at the Cathedral with a Sermon, to be preached by the venerable Archdeacon Wetherell; and the musical selection will open with Handel's overture to "Esther." From Boyce we are to have his anthem "Blessed is he" and the duet "Here shall soft Charity," and the whole will terminate, as a complimentary effusion of loyalty to our Most Gracious Sovereign, with Knyvett's Coronation Anthem. This evening, to-morrow, and Thursday the concerts will be given; and to-morrow morning Mendelssohn's oratorio of "Paul" with some gleanings from Handel, Mozart, and Cherubini, are to be performed. On Thursday Handel's "Israel in Egypt," with extracts from Mozart's "Requiem," and the works of Beethoven, Hummel, Hasse, Marcello and Attwood; and on Friday, the sacred performances will be concluded with Handel's "Messiah." The festival will be brought to a brilliant close by a fancy ball on Friday night, and this will be the finale. I regret to say, of the only meeting on a large scale which will be celebrated this year, a circumstance commented upon with no little asperity by the members of the profession, who justly regard this want of enthusiasm in the country, as a bad omen of the state of public taste. I reserve myself for my next communication for a copious report of the whole proceedings, as I could only supply you at the utmost, with the account of one day's performance, and a connected narrative will better please your numerous readers, so that at one glance a just estimate may be formed of the attractions of the meeting. In the meanwhile you will be gratified to learn that the town is quite full, every hotel being occupied, and any sums are offered for accommodation. Lord Ellenborough has been entertaining a large party at his seat, and has exerted himself strenuously to promote the interests of the festival. It has been rumoured that the Duke of Wellington will be present, but as yet I am not able to announce his grace's arrival. The vocal and instrumental arrangements are unusually spirited. Of native performers engaged, there are Albertazzi, Mrs. Shaw, Mrs. Knyvett, and Miss Birch; Messrs. Knyvett, Braham, Hobbs, A. Novello, and Phillips, besides the foreign artists Lablache, Ivanoff, and Grisi. The band consists of upwards of three hundred performers, of which the leaders will be Cramer and Mori. The conductor, according to the usual custom at these meetings, is the organist of the cathedral in which the festival is celebrated. It falls therefore this year in the hands of Mr. Amott of this town, who has been indefatigable in his exertions, the result of which shall be communicated in my next despatch.

SCARBOROUGH MUSICAL FESTIVAL.

On Wednesday last oratorios were performed in Christ-Church, Scarborough, under very auspicious circumstances, and with most satisfactory results. The arduous duties of getting up and conducting the festival through to a happy issue were well sustained by Mr. Wilson. The list of patrons was as follows:—The Archbishop of York, the Duke of Rutland, Lord Feversham, Sir C. Style, M.P., Sir T. Legard, Sir J. T. R. Johnstone, Sir F. Trench, M.P., W. J. Denison, Esq.,

J. Hesp, Esq. (Mayor), C. H. Elsley, Esq., Rev. M. H. Miller (Vicar), Rev. R. Howard, S. S. Byron, Esq., T. Chandler, Esq., E. H. Hebden, Esq., Dr. Harland, Dr. Kelk, G. Knowles, Esq., J. Tindall, Esq., and J. Woodall, Esq.

Two performances were given, the former at eleven o'clock in the morning, and the latter at six o'clock in the afternoon. The orchestra, which was erected at the east end of the church, was occupied by a choir of about forty singers, from the cathedral choirs of York, Durham, and Lincoln, assisted by others of Scarborough, and from Malton, Snainton, &c.

The audience at the morning performance was very gay and numerous. Among those present we observed their Highnesses the Prince and Princess of Oldenburgh (who are on a visit at this delightful watering-place), the Count Folsfor, Duke de Stacpoole, the Earl of Tyrconnel, Sir W. and Lady Welby, Mr. and Lady Caroline Turner, Sir Thomas Legard, Lady Style, Sir Montagu and Lady Cholmley, Sir Wm. and Lady Worsley, Lady Louisa Lascelles, Mrs. Fenton Scott, Rev. M. H. Miller, Rev. R. Howard, Tyndall Bruce, Esq., Rev. H. Foord, of Foxholes, Rev. F. Day, of Malton, J. Alexander, Esq., of Gristhorpe, H. Maxwell, Esq., W. D. T. Duesbery, Esq., Rev. J. Beresford, S. S. Byron, Esq., T. Chandler, Esq., E. H. Hebden, Esq., Dr. Harland, Dr. Kelk, G. Knowles, Esq., J. Woodall, Esq., Mr. Alderman Weddell, J. Bischoff, Esq., &c., &c.

The selections for the morning's performance were from Handel's oratorios of the "Messiah" and "Israel in Egypt," Mendelssohn's "St. Paul," and Haydn's "Creation."

The length of this performance was judiciously measured in the programme, and there was no unnecessary delay in the succession of the pieces.

The evening performance, though less numerous and fashionably attended, was, to our mind, decidedly the richer musical treat. The following is the scheme of it:—*Part I.* Double chorus, "Fix'd in His everlasting seat," (Samson), Handel. Song, "Honour and arms." Chorus, "Let their celestial concerts." Song, "What though I trace," (Solomon), Handel. Quartet, composed by Walter Wilson, "Blessed is he that considereth the poor." Recitative, "Deeper and deeper still." Song, "Waft her angels," &c. (Jephtha), Handel. Recitative, "For behold darkness." Song, "The people that walked," &c. (Messiah), Handel. Chorus, "Worthy is the Lamb," &c. (ditto). Song, "I know that my Redeemer," &c. (ditto). Duet, "Go baffled cowards," (Samson), Handel. Anthem, arranged from Haydn, by Pratt, of Cambridge. Chorus, "Glory be to God," &c. Quartet, "O Lord, the only," &c. Chorus, "For Thou only art holy."—*Part II.* Concerto, organ, Rink. Anthem, composed by Walter Wilson. Quartet and chorus, "Wherewithal shall a young man cleanse his way." Solo, "With my own heart," &c. Solo, "O that my ways," &c. Chorus, "Thou art my God," &c. Quartet and chorus, "Glory be to the Father," &c. Song, "These as they change," (Callcott). Anthem, arranged from Mozart, by Pratt. Verse and chorus, "Bless the Lord, O my soul." Solo, "The Lord is full," &c. Chorus, "O speak good of the Lord." Song, "Tears such as tender fathers shed," (Handel). Song, "Holy, holy," (Redemption), ditto. Trio, "Disdainful of danger," (Judas Macabean), Handel. Solo and chorus, "Great God, what do I see and hear," (Luther). Song, "Lord remember David," (Handel). Anthem, arranged from Mozart, by Pratt. Quartet, "Plead Thou my cause." Quartet, "Judge me, O Lord." Chorus, "I will give thanks." Grand Coronation Anthem (Zadock the priest), Handel.

The quartet, "Blessed is he that considereth the poor," composed by Mr. Walter Wilson, and sung by the Lincoln party, did credit both to the composer and the performers. As a composition we admired it very much indeed.

"The anthem, composed by Mr. Wilson, "Wherewithal shall a young man," &c. &c., is a very beautiful composition; the first quartet was very pleasing. The solo, "With my whole heart," was sung by Master Telford very sweetly, his voice being clear and flexible, and his style good. The bass solo, "O that my ways," was excellently sung by Mr. Brown.

The principal performers were Miss Charlton, and the following from the celebrated Cathedral Choirs of Durham, Lincoln, and York, viz.:—

Trebles.—Master Telford and Master Brown, Durham; Master Taylor and Master Allen, Lincoln; Master Gill and Master Hopkinson, York.

Altos.—Mr. Stimpson, Durham; Mr. Jones, Lincoln; and Mr. Smith, York.
Tenors.—Mr. Smith, Durham; Mr. Ashton, Lincoln; and Mr. Barker, York.
Basses.—Mr. M. Brown and Mr. Freemantle, Durham; Mr. Brook and Mr. Martin, Lincoln; Mr. Ellis and Mr. Lee, York.

Assisted by Master Archer, Messrs. Hammond, Woodall, Leake, Crosby, Bridekirk, &c., Scarborough; Mr. Hepworth, Malton; Messrs. Thomas Brown, Sen., Thomas Brown, Jun., Richard Brown, and Metcalf, Snainton; Mr. George Leighton, Osgodby, &c. Mr. Stimpson acted as choral conductor.

As a general remark, we may observe that the precision and effect with which all the choruses were given, with an organ of no great power placed so far from the singers, must be admitted as proof of the musical skill and practice of those members of the three choirs of York, Lincoln, and Durham, who composed the bulk of the choir on this occasion. The basses were very effective; the trebles scarcely in sufficient force.

The occurrence of this festival, in which the principal members of the three celebrated cathedral choirs have been brought together, suggests to our mind the desirableness of instituting some stated musical meetings whereat the choirs of the cathedrals in the north of England might, not unfrequently, meet and be united in the same performance of sacred music. Not only must such meetings be highly interesting to the public generally, but very beneficial to the choral members themselves. The celebrated triennial festivals of the three choirs, in the West-Midland dioceses, have grown out of such a combination; and we do not see why a similar plan should not be adopted by the choirs connected with the noblest of our cathedral churches.

[We have abridged the above report from the *Yorkshire Gazette* of Friday last; and we invite especial attention to the concluding remarks, the justice and force of which must be recognized cordially.]

THEATRICAL SUMMARY.

At the Haymarket Theatre Mr. Buckstone has betaken himself to new duties, and with more zeal than discretion, has been reading *A Lesson for Ladies*. Now the term lady is after all equivocal. There are the ladies of Billingsgate, the ladies of Whitechapel, the ladies of the kitchen, the ladies of the parlour, ladies of strict, ladies of easy virtue, court ladies, and country ladies; and above all, there is the lady *par excellence*—the gentlewoman. To which of these classes the author has addressed himself, the plot perhaps may serve as a clue. Two ladies love the same dulcet youth, and these ladies are a mother and a daughter. The latter advises him to lay siege to mamma, if he mean to have a chance of continuing his visits to the house; but, when he follows this advice, she takes it into her head that the gentleman "does protest too much," in other words, that he is making love to her mother in reality, and, stung with jealousy, she upbraids the astonished wight, and straightway renounces all commerce with him. But, before proceeding further, we hold it advisable to give the names of the *dramatis personæ*, otherwise we foresee that between the *hes* and *shes*, we shall get into inextricable confusion. The already mentioned three personages then are first the mother, *Comtesse de Clairville*, Mrs. Glover; secondly, the daughter, *Mademoiselle Delbieux*, Miss Taylor; thirdly, the swain, *Monsieur St. Val*, Mr. W. Lacy. There follow in the list, *Gibelotte*, Mr. Webster; *Mathieu*, Mr. Buckstone; *Barbara*, Mrs. Fitzwilliam. To resume the plot then. The young lady's mind misgives her that she has gone too far, and she pens an epistle "to lure this tassell-gentle back again." Entrusting the same to *Mathieu*, a serving man, half fool, half knave, and giving him some two and sixpence for his trouble, he conceives that her mother may choose to pay him for a peep at the same. Nor is he wrong in his conjecture, as the old lady gives him double for the sight, and moreover palms upon him a letter of her own inditing instead of the original. This is borne by him, in the full conviction that he is taking it to the right person, to *Gibelotte*, who happens to be an admirer of *Mademoiselle Delbieux*! The letter prays a meeting, to which the gentleman returns a verbal message of acceptance! Accordingly the time arrives—nightfall; the young lady repairs to the spot thus

elegantly indicated to her by word of mouth, and which has been suggested in the suppositious letter; and the mother is there ready to listen. Thus we see that mother and daughter are worthy of each other; the one in the first instance recommends her lover to render an elderly female, and that female her mother, ridiculous, and the other, instead of taxing her child with the letter she is about to send secretly, substitutes a forgery in its place, expressly to play the listener! However, this is a digression. *Barbara*, a newly engaged abigail, who is unacquainted with the person of any of the parties, accompanies her young mistress to the rendezvous; a precaution, be it observed, recommended by herself, when *Mademoiselle Delbieux*, in a sudden fit of squeamishness, of which she has before shewed no symptoms, discovers that it will be indelicate to meet a man "by moonlight, alone." So *Gibelotte* is made to sit down at a distance, and *Barbara* is constituted interpreter betwixt him and *Mademoiselle*. The mother, meanwhile, is ensconced in an arbour, overhearing all. It chances that *Gibelotte* is a married man; a fact, as he has been long parted from his wife, which he supposes unknown to every body. And so it is; but an *equivoque* occurs in the course of the conversation thus prudently carried on through the medium of *Barbara*, which induces him to suppose his secret discovered, and, premising that he intends to procure a divorce, he "confesses the cape." Hereupon a scene of modest screams, and a general escape of the ladies. In the next scene, *St. Val*, to the indignation of mamma and her darling, calls upon them, is taxed by both with his perfidy to both, and with his unblushing impudence in "shewing up" after his confession of marriage. He concludes that they are both mad—when *Gibelotte* appears, and being at once known to *Barbara* by his voice, as the gentleman who met her mistress, being at the time imagined to be *St. Val*, the mystery is cleared up, "the dark made light," and the curtain falls on the betrothal of the gentlemanly *St. Val*, who consents to hoodwink a mother, and wound a woman in the most delicate point, by lying protestations of affection, with the lady-like *Mademoiselle Delbieux*, who advises this outrage on her parent, and finishes her accomplishments by telling a delicate lie in denying the meeting, previously to the explanation which brings about the *dénouement*!

We leave it to our readers to decide to which class of ladies Mr. Buckstone has addressed his lessons.

The dialogue is below mediocrity, and the acting, with one or two exceptions, as Mrs. Glover, on a par with it. Mr. Lacy would act a footman reasonably well, but his notions of a gentleman are the antipodes of usually received opinions. There is a disgusting burlesque of Grisi and the *Cuchuca*, lugged neck and crop into the piece, with extreme bad taste, by Mrs. Fitzwilliam; and Miss Taylor, who enacts the principal part in this comedy, as it is most unfortunately styled, forgets throughout the probable and consistent, in misjudged and abortive attempts to be winning and effective.

The play was given out for repetition *usque ad finem*.

At the English Opera House a domestic melo-drama has been produced, styled *Self-Accusation*. It is in the worst taste as to plot, as to writing, and, we were about to add, as to acting; but this would be too sweeping a verdict. This is surely not a theatre at which the vulgar appetite for vulgar horrors should be ministered to. Starving men, with famine depicted on their faces *vid* chalk, and clutching at loaves of bread, with the attendant delights of arson and murder, should be left to the meridian of the Wells or the Surrey!

NATIONAL OPERA.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—It is a curious anomaly that in this great country, no theatre exists at which the musical works of our native artists are exclusively performed. Look at France, Italy, and Germany. Each have their national operas, and they glory in having such, but they further glory at having the great, wealthy English public, into whose pockets they thrust their dexterous fingers to draw from that inexhaustible source, the means of aggrandizing their own music and musicians. Will any one be hardly enough to assert that we have no composers?—I scarcely think

so. But how are our native musicians to prove their claim to rank with composers of other nations, unless they are afforded an opportunity of taking the sense of the public on their merits or demerits? How it is that this opportunity is not afforded I shall endeavour to show—firstly, there is no pecuniary grant from the Government of the country for the exclusive support of a national opera; secondly, there is no association of individuals, either amateur or professional, who provide means, by subscription or otherwise, for the support of a national opera; thirdly, each principal theatre is the private speculation of an individual, who, unless he sees it a matter of decided interest to himself, will not (neither can he be reasonably expected to) produce a new opera by a native composer, when it is well known that he can have the choice of foreign pieces for the mere price of copying them, and a few pounds to a translator, which latter few pounds some managers manage to keep in their pockets by attempting to translate themselves. I shall address (in conclusion) a few words to the musicians of this country. They have long remained supine and inactive; they have allowed strangers to rush forward, and grasp the prize which might have been their own by activity, unanimity, and perseverance. I now earnestly exhort them to arise and bestir themselves, or prepare to relinquish for ever (even in their own country) that eminent station as musicians which they once held, and will hold again, if they be unanimous and persevering in their exertions.

I remain, Sir,

W. F.

Sept. 11, 1838.

TO THE EDITOR OF THE MUSICAL WORLD.

MR. EDITOR,—In No. 126, Part 7, in “Dr. Burney on the English Organ,” it is stated that the organ in Canterbury Cathedral is placed on the *north* side of the choir. When I was there in 1836, it stood on the *south* side, and I have never heard of its removal since that time. Now, though the description of the situation is unimportant in itself, still the high character which the “Musical World” has attained for authenticity might lead to the quotation of the article in question in proof of some erroneous assertion.

I am, Sir, your most faithful servant,

Lothbury, September 6.

F. M.

MISCELLANEOUS.

MADAME GRISI has been appointed an honorary life governor of the Westminster Hospital, as a testimony of the sense entertained by the board of that institution of her gratuitous services at the late Coronation Musical Festival in Westminster Abbey. The net profit to the hospital on that occasion amounted to 631*l*.

THE monument in the burying-ground of Laeken, near Brussels, to the memory of Madame Malibran, is now finished. It consists of a small circular chapel, in which is to be placed the statue, by Geefs, of this lamented cantatrice, and will receive light from a dome at the top. The design is said to be remarkably elegant.

TAMBURINI and LAPORTE have left town for Italy.

THE profits of the lessee of her Majesty's theatre by the late brilliant season have, we understand, been considerably exaggerated. We believe, however, that the manager's gains exceed 10,000*l*.

It is finally settled that Covent Garden Theatre will re-open on Monday, the 24th instant. Rumours of a treaty with Albertazzi are afloat. Mr. Serle is to be acting manager, in the room of Mr. Bartley.

PLANCHE's arrangements for the next season, at the Olympic, are as nearly complete as possible; and he has a succession of new pieces in prospect, in which Mrs. Nisbett, Mrs. Orger, Mr. Farren, and Mr. Keeley, will sustain the principal characters. It is calculated that Madame Vestris has hitherto made between 3,000*l*. and 5,000*l*. a-year by the Olympic. In the United States, not less than 10,000*l*. has been offered for her receipts during only twelve months.

AUBER, whose name will be immortalised by the music of *Masaniello*, has just completed a new opera, in five acts, with which the Parisian people are to be treated during the month of December. At Berlin preparations are making for a sumptuous ballet, the entire music of which has been composed by the Princess William of Prussia, consort of the King's youngest son.

MR. YATES, of the Adelphi Theatre, left Paris on Saturday night, taking with him a signed engagement with the celebrated Bayaderes, having carried off the prize from the directors of nearly all the theatres in London and Paris, who were in the field against him. He is, however, under an engagement to return with them to Paris for the months of January and February, for which he is secured in the large sum of 4,000*l*.

BOCHSA is about to give a series of concerts, at the rate of two a day, in Devonshire. His announcement in the newspapers is amusing—"Mr. Bochsa will give concerts at Lyme Regis and Sidmouth on the 18th; Exmouth, morning, Exeter, evening, 19th; Exeter and Teignmouth, 20th; Torquay and Totness, 21st. Stalls on the plan of those in London, *close to the pianoforte*." In his suite are Doehler, Caremoli, Brizzi, and Guibilei.

MR. PARRY has paid South Wales a professional visit, accompanied by Miss Woodham and Mr. Parry, jun. They gave concerts with great success at Monmouth, Cardiff, Swansea, Llandilo, Carmarthen, Tenby, Pembroke, Haverfordwest, Cardigan, Aberystwyth, Brecon, and Abergavenny. Music is at a premium in the Principality, for there is scarcely a village but has its pianoforte and harp, and excellent amateur performers may be met with among the resident gentry, who are proverbial for their kindness and hospitality towards strangers; no wonder, then, that Mr. Parry, who has done so much towards promoting the music and literature of his native land, met with the most cordial reception, which was also extended to his son and Miss Woodham.

MR. JOHN EAMES, who has held the office of Secretary to the Choral Fund for so long a period, tendered his resignation at the last annual general meeting at the Freemasons' Tavern, on account of the duties of the situation interfering with his other avocations. The resignation was reluctantly accepted, amidst the most flattering encomiums from the members. The high estimation in which the services of Mr. Eames are held by the Society was evinced by the presentation to him of a handsome silver vase soon after the Musical Festival of 1834.

DUBLIN THEATRE ROYAL.—On Wednesday the combination of musical talent, in the persons of Madame Persiani, Signors Rubini, Nigri, and Emilani, attracted a numerous and brilliant audience to the theatre. There was a grand vocal and instrumental concert, comprising some of the choicest productions of Bellini, Rossini, and Donizetti. Persiani and Rubini were in magnificent voice, and so intense was the delight which their exquisite execution communicated, that every piece was rapturously encored. The first and third acts of Donizetti's opera of *Lucia di Lammermoor*, Madame Persiani as *Lucia*, and Signor Rubini as *Edgar*, concluded the evening's amusements.—*Dublin Evening Mail*.

EFFECT OF RAILWAY TRAVELLING.—Mr. Mori, together with Madame Grisi, Madame Albertazzi, Lablache, Ivanoff, &c.; gave a concert on Monday in Birmingham; the following evening they performed in Manchester; on Wednesday evening they gave a concert in Liverpool; on Thursday another in Manchester; last evening another in Liverpool, and to-night (Saturday) they give a second concert in Birmingham. They have thus visited the two greatest towns in the north of England, and the capital of the midland counties twice in the course of six days, and remained two nights in each town, during a space of time nearly one-half of which, under the old system of travelling, would have been alone consumed on the road.—*Liverpool Chronicle*.

PLATINA WIRES.—A musical composer, named Fischer, has proposed the substitution of platina wires for those of steel or brass. It is, he says, more elastic and ductile, and the sounds produced by this metal are sweeter; air and damp do not act upon it, and as it combines with iron, cords might be made of a composition of the two, which would present the advantages of each.

THE CAMBRIAN SOCIETY at Abergavenny in Monmouthshire, will award several prizes, at its approaching Bardic festival, for musical compositions; among which will be a gold medal of the value of ten guineas for the best harmonized Welsh air for four voices; another medal, value three guineas, and a premium for the best air after the style of the Welsh melodies. A medal also will be given for the best set of variations on Mr. Parry's air of "Cader Idris," or "Jenny Jones." A gold brooch will be presented to the best female performer (not being a professor) on the pedal harp; and three new Welsh, or triple-stringed harps, will be awarded to the best performers on that instrument. There will be prizes also awarded to the best singers with the harp after the manner of the Ancient Britons; also to singers in parts; so that the greatest encouragement will be given to music in various ways, which reflects infinite credit on the taste and liberality of the Society, whose meeting will be held in October. President—Sir Charles Morgan, Bart., of Tredegar.

MUSICAL DISCORD.—The English Opera House last Thursday night was the scene of an extraordinary disturbance behind the curtain. Mr. Fraser, the leading tenor had been giving himself extra airs, according to the feeling of the management, and not being in harmonious trim, he swerved from the *sauveter in modo*, for the *fortiter in re* in a discussion with Mr. Baker the stage manager, touching a benefit. Mindful of Shakspeare's advice, Mr. Fraser suited the "action to the word" by striking Mr. Baker, who immediately retaliated by giving Mr. Fraser "the benefit of the act," in other words, inflicting so terrible a chastisement, that Mr. Fraser's physiognomy became undistinguishable. Indeed, no Thalberg or Doehler could have displayed more manual dexterity than Mr. Baker, and Mr. Fraser's voice was in fact completely the "woodland notes wild." The finale was the secession of the singer from the establishment, and he has been succeeded by Mr. Shrivall of the Royal Academy of Music.

DEATH OF MRS. CHARLES KEMBLE.—On Monday, 3rd instant, Mrs. Charles Kemble, formerly Miss De Camp, expired, after a somewhat protracted and painful illness.

NOTICE.

The TITLE and INDEX to VOL. IX, will be Published with the next Number.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.

Chwatal. Hummel's air "The sweetest rose," varied, Op. 33 *Wessel*
T. Mason. Six waltzes for the Pianoforte..... *Chappell*
Musard's 42nd set of Quadrilles, entitled Le Postillon, de Madame Abbon..... *D'Almaine*

VOCAL.

Donizetti. Ah! non avia, romanza, Maria di Rudenz..... *Milla*
Si, del Chiostro, cavatina..... *Ditto*
Qui di mie pene, duetto..... *Ditto*
Ondericli, duet..... *Ditto*
Fonte d'Amare, ditto..... *Ditto*
Mostro iniquo, ditto..... *Ditto*
Kellner, E. A. "Medora's Song"..... *Jefferys*
Barnett, John. "A wet sheet and a flowing sea"..... *Ditto*
Miss Wollaston. Chatelard's song to Mary Queen of Scots, with French words..... *Willis*
Queen of my soul, (new edition), with English and Italian words, and an accompaniment for Pianoforte or Guitar..... *Ditto*
Russel. Sacred song, "The dove of Noah,"..... *Hart*

Willis, J. Day is departing, melody on three notes, (new edition), with English and Italian words..... *Willis*
"O! blame me not," from the Devil's Opera..... *Hill*
"Good night," trio ditto..... *Ditto*
"O'er the smooth waters," ditto..... *Ditto*
"Like him who sails the midnight deep," ditto..... *Ditto*
"Forget thee! no, never," ditto..... *Ditto*
"I come from the realms of the cloudless blue," ditto..... *Ditto*
Loder, E. J. The peasant's bride, ballad..... *D'Almaine*
Horn, C. E. When Mary is away, ditto..... *Ditto*
Sweet round my bower, duetto..... *Ditto*
Fontana. No 2, six Polish national dances, Poland is not lost..... *Chappel*

PIANO AND FLUTE.

Strauss and Clinton. La mode de Londres, set 3, waltzes Elizabethen, set 4, Gabriellen, set 5, Rosa, set 6, Brusler-Spitzen..... *Wessel*

FOUR FLUTES.

Walckier's second grand quartet, Op. 70, in F..... *Wessel*

[We should feel obliged if Publishers would forward us their Weekly Lists made out in the manner adopted by us in their Publication.]

"THE DEVIL'S OPERA."

MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House.— "O, Blame me not." "Good night." "Like him who sails the midnight deep." "O'er the smooth waters." "I come from the realms of cloudless blue." "Forget thee? no, never!" &c. &c. Published by H. HILL & SONS, Regent Street, and to be had of all music sellers in town and country.

WESTERN CITY GLEE CLUB, RADLEY'S NEW LONDON HOTEL, BRIDGE STREET, BLACKFRIARS.

THE Committee beg leave to inform the members that the first club night of the season will take place at the above hotel on the 4th of October next ensuing. A prize of Five Guineas will be given for the best approved cheerful glee. The words at the option of the composer, and the composition to be written in not less than three or more than five parts, and sent in, addressed to the secretary at the hotel, on or before the 18th October. The composition to be confined exclusively to the metropolitan professors. Further particulars may be obtained of Messrs. Monro and May, at the Western City Musical Repository, Holborn Bars. Committee Room, Radley's Hotel, 9th Sept., 1838. W. C. O'Reilly, Hon. Sec.

LAST DAY OF THE SEASON.

SATURDAY,

SEPTEMBER 15th, 1838.

THE FOLLOWING SELECTION OF

MUSIC

WILL BE PERFORMED BY

MR. PURKIS,

ON THE

A POLLONICON, a Grand Musical

Instrument, at the Rooms of ROBSON & SON, Organ Builders,

101, ST. MARTIN'S LANE,

Commencing at 2 o'clock.

ADMITTANCE 1s.

The Mechanical Powers of the Instrument will Commence the Performance with MOZART'S OVERTURE to IDOMENEO, and Conclude with WEBER'S Celebrated OVERTURE to OBERON.

PART I.

Overture—Guillaume Tell.....Rossini.
Duet—"Ah perdons".....Mozart.
Glee—"The Chough and Crow".....Bishop.
Air—"When the gentle eve descending".....Weber.
Divertimento—Rob Roy.....Purkis.

PART II.

Overture—Numa Pompilio.....Paer.
Air—"Lungi del caro bene".....Sarti.
Trio—"Glovinette Cavalier".....Meyerbeer.
Ballad—"Where shall the lover rest".....Dr. Clark.
Finale—"God Save the Queen."

N. B. The Performances will be continued every Saturday, commencing at two o'clock. The Mechanical Powers of the APOLLONICON are exhibited daily, from 2 till 4, performing Mozarts Overture to Idomeneo, and Weber's celebrated Overture to Oberon.

The Nobility, Gentry, and the Public, are respectfully informed that the APOLLONICON PERFORMANCES will re-commence on SATURDAY, OCTOBER 20th.

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